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BOOK FOUR OF THE PRACTICAL CARD TRICK SERIES.

SIXTEEN MASTER CARD MYSTERIES

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PREFACE

Seven years ago, my first magical booklet, "Practical Card Tricks," appeared in print. It was followed by two later booklets, "Twenty New Practical Card Tricks;" and "Two Dozen Effective Practical Card Tricks."

All of these booklets have been sold. The demand has proven greater than the supply. While the back issues were still available, I maintained the continuity of the series, beginning each new booklet where the last left off.

This pamphlet bears a new title. It is the first of a group of booklets which I intend to produce, dealing with card tricks, and probably with other branches of practical, effective magic. Each new booklet, however, will be independent, because of the difficulty of keeping a supply continually on hand.

Of the many literary works on magic, a great percentage are pamphlets. Some magicians prefer large books, and I am one of those magicians. Because of this, I have devoted my efforts during the past two years to two large books of magic, both of which are now on sale, and I have also written several cloth-bound books on other subjects. At the present time I am working on other volumes.

But the magical booklet fills an important need. Magicians constantly desire new and workable tricks. They are willing to pay well for such material. Through the medium of the magical booklet, it is possible to supply this need, and to give unusual value to the purchaser.

There are secrets in this booklet which could be printed separately on slips of paper and sold at 50c or $1.00 each. But I have chosen to combine them, and to add other effects to the group, thus giving a collection of worth-while effects suitable to all performers. This booklet is worth five times its price to the active magician. He is sure to gain many workable ideas and useful effects from it.

The edition is limited; therefore the material is exclusive. Card tricks of all varieties are incorporated here. Through my long study of magic, and my association with other magicians who have willingly supplied their secrets, I have been able to offer this material to the magical fraternity.

WALTER B. GIBSON.

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MEPHISTO'S MESSAGE.

This trick involves a very clever system that will appeal to the magician who is seeking something new. It is highly effective, and is a favorite with Rufus Steele, the well-known card manipulator.

Effect: A pack of cards, a piece of paper, an envelope, and a pencil are used. The magician studies the spectators and picks a suitable subject. He feels the man's pulse. He may experience difficulty in doing this, and he finally asks that the audience choose a person who can concentrate and give his full thought to the experiment.

The performer writes a message on the paper, places it in the envelope and seals it, allowing the subject to hold the envelope. He has the pack of cards cut, into two nearly equal parts. To test the accuracy of the man who cut, one of the heaps is counted. This pile is held by the man with the envelope.

Another man is told to take the other part of the pack and to deal four heaps of four cards each. The person holding the envelope is told to point to one pile. The other three piles are immediately removed.

The subject is told to count the spots on the cards in his pile of four, counting a face card as two, the others standing for their proper totals.

This is where Mephisto's message is obtained. Suppose the count totals twelve. The subject is told to count down twelve cards in the half of the pack which he chose. He looks at the twelfth. Suppose it is the nine of hearts. He opens the envelope and finds that name written on the paper!

Method: Arrange the pack as follows: trey, deuce, picture card, five, deuce, picture card, five, trey, picture card, five, trey, deuce, five, trey, deuce, picture card. Suits do not matter.

Then note the twelfth card from the bottom of the pack, which we will consider to be the nine of hearts.

That is the name which the performer writes on the slip of paper and seals in the envelope.

The pack of cards is cut. When the subject counts the cards to see how close he came, he naturally reverses their order, making the nine of hearts twelve from the top. This is done with the lower heap.

The upper heap is dealt in four piles of four cards each, the deal stopping at the end of twelve. Note here that the cards may be dealt four at a time or one at a time—that is, four cards put in one heap, four in the next and so on, or the cards dealt in each heap one at a time. The performer does not mention this until the deal has started. Then he says: "I meant you to deal the other way—but go on—that will do—it makes no difference —I just want four piles of four cards each."

One heap is chosen. The others are gathered and put with the left over cards. Any heap that is chosen will total twelve due to the clever arrangement of the cards.

The subject finds that his heap totals twelve. The twelfth card of the pile he took will, of course, be the nine of hearts—the card named in "Mephito's Message."

THE MASTER CARD LOCATION

There is a great demand for an easy yet effective method of discovering a chosen card without the aid of sleight-of-hand, or previous arrangement of the pack. Here it is:

The performer offers the pack to be shuffled. He takes it back, and runs the cards from hand to hand, inviting a spectator to choose any card as it goes by. The spectator touches a card. He is told to turn up the corner, look at it, and to immediately take the pack in his own hands and square up the cards so that no one can tell where the card is. Then he may cut the pack four or five times, so that it seems impossible to find the card. Nevertheless, the performer, upon looking through the pack, immediately finds the chosen card.

The method: Upon receiving the shuffled pack, the performer casually notices the bottom card and remembers it. In running the cards from the left hand to the right, he counts the cards as he goes along; when he has passed about twelve, he hesitates and says: "Take any card as it goes by." Then he continues to count, and notes the number of the card selected.

The pack may then be cut by a series of single cuts. The magician simply looks for the card that was on the bottom and counts down to the chosen card.

Example: The five of clubs is on the bottom. The twenty-third card is taken. That card will continue to be twenty-three below the five of clubs. If the five of clubs shows near the bottom of the pack, count to the bottom and continue from the top.

In counting the cards from hand to hand, pay as little attention to them as possible. This is a very effective location.

If the chosen card is near the top, the easiest way to produce it is to count to it by dealing the cards. Turn up the chosen card when you reach it.

You can remove the chosen card and put it in your pocket. Then produce it from there when spectators find that it has left the pack.

THIS METHOD can be used as a regular way of finding a chosen card. It is indetectible, for the vital secret is that you COUNT THE CARDS as you spread them. You can do this so easily that no one can detect it. If a spectator reaches further down for a card, spread them to the spot he wants and count as you do so.

You can use the same method time and again during a series of card tricks, as it is natural, in every respect. The more you use it, the more you will like it. You can note the bottom card quite openly, because the moment you allow a free selection, no one will suspect that that card can possibly figure in the trick.

Please note that this trick was shown to several magicians, and all were completely mystified. Each one to whom the secret was explained immediately worked the trick on other magicians and fooled them. The average spectator cannot even BEGIN TO DETECT the secret. The preliminary shuffles and the final cuts are CONVINCING.

THE NEWEST CARD LOCATION.

This trick will be of value to every card performer, because it is sure, certain and easy; and it works like the "Master Card Location." By using this method, the magician will be able to repeat the same effect with a different system, hence it is quite effective in connection with the "Master" method.

The magician takes a pack of shuffled cards, and fans them, running through the cards from left to right. He tells some person to select any card, but before the card has been removed from the deck, the performer thrusts the entire pack into the person's hands, and tells him to cut the pack several times—just as in the previous trick.

There is an addition, however. The person is told to cut the pack into three or four heaps, and to assemble them in any order he may choose. Obviously this additional cutting will disturb any peculiar arrangement of the cards.

Nevertheless, the performer can take the pack, run through the cards, and pick out the chosen one at the first glance.

As in the "Master Card Location," it is necessary to spot a certain card—in this trick, the card used is the top one. Before he fans the cards, the performer must slide this card a trifle to the left, and observe its index corner. Then he is set for action.

In sliding the cards from hand to hand, he slides the top card clear to the right, so that it comes beneath the cards that follow. This is done before the pack is advanced for a card to be chosen; hence by the time the pack reaches the spectator, the single card is obscured beneath those which are being run from hand to hand.

The card that the chooser glances at will be the bottom card of the run. That is, as the card is drawn, the pack will be slightly cut at that point. As the chooser looks at his card, the performer closes the pack, and in so doing, slides the locating card directly beneath the chosen one.

This move requires no skill; it is perfectly natural, and works with amazing ease. In fact the card virtually slides itself into position, for it has nowhere else to go. The slight cutting of the pack leaves an opening that cannot be missed.

The result is that the top card, known to the performer, is one beneath the chosen card—is the next card to it. Ordinary cutting will not disturb this; and the performer may allow the pack to be divided into three or four heaps with virtually no risk of losing the location. This, however, is unnecessary, as a single cut, or a series of single cuts, will satisfy the average person. But once in a while, someone will execute a fancy cut—and when this is done, the performer does not have to worry.

To find the card, the performer merely runs through the pack, looking for his card, and he thus discovers the chosen one, immediately above it.

A single trial will show the modus operandi of this clever effect, and after a bit of practice, the card performer will use it when occasion demands as a companion method to the "Master Card Location." With these two methods at his disposal, the average card worker can repeatedly discover a chosen card with no fear of detection, and without the aid of difficult sleight-of-hand.

PAT HAND DEALING.

Magicians are frequently called upon to perform a "Poker Trick," yet very few of them know how to stack packs or employ other card-table artifice. This trick enables the magician to deal himself four aces under the most exacting conditions.

The magician removes eight cards from the pack, four of them aces, and places an ace at every even number. He puts the cards under the belt, behind his back, with the faces outward.

Now the pack may be shuffled by anyone, the absence of the few cards not being noticeable. To show that he cannot manipulate the cards, the magician turns the pack and asks that it be cut, squared up and placed upon his left hand.

When this is done, the magician immediately faces the spectators. As he makes the turn, the left thumb and fingers draw the cards from beneath the belt so that they come on top of the pack. This movement is made in a second, and cannot be detected.

Then the magician deals two hands of five cards each. When he turns up his hand it is shown to contain four aces.

THE SELF-RISING CARD.

This is a startling card discovery. After a card has been chosen and returned to the pack, the magician holds the cards flat on his left hand. At his command, the chosen card rises by standing erect upon the pack, in a most mysterious manner, swinging upward from the outer end. The pack may then be thoroughly examined.

Method: Bring the chosen card to the top. Draw it inward about half an inch. Hold the pack on the left hand so that the inner left corner presses against the fleshy part of the thumb. All of the fingers are extended so that they are out of the way—with the exception of the little finger. It presses the inner right corner of the card. The result is a sort of hinge, formed by the little finger and the base of the thumb. The card stands up under pressure.

With a little practice this operation can be controlled, so that the rising is slow and mysterious. The card can start to go back, and rise again, if desired.

CARD TO THE TOP.

(An Effective Card Location).

This move eliminates the pass. It enables the performer to bring a chosen card to the top with very little difficulty.

The card is chosen and returned to the pack, near the center. The performer slips the left little finger above the chosen card, holding a break in the pack—just as in the usual pass.

Then he squares up the pack at the outer end, and riffles the pack slowly, stating that he has completely buried the chosen card. The little finger just barely keeps the break, and the pack appears to be entirely squared.

Then the left hand holds the deck alone, and the left thumb riffles the left side of the pack. The right hand approaches and picks off all the cards above the break, while the left hand continues the riffle for ten or twelve cards. Then it stops, holding an opening, into which the right hand places its packet.

This appears to be a natural cut; but it brings the chosen card to the top, and everything is set for a false shuffle.

CARD RISING THROUGH HANDKERCHIEF.

A glass, a pack of cards, and a silk handkerchief are required for this trick. A certain amount of skill is necessary, but the sleights used are familiar to all card performers.

The effect is this: A card is selected and is returned to the pack. The pack is placed beneath a silk handkerchief and is set in a glass. The glass is shown from all sides, and obviously the pack is safely beneath the handkerchief.

Holding the glass in his hands, the magician commands the chosen card to rise. It immediately makes its appearance, coming right through the handkerchief, until it tumbles out of the glass into the chooser's hands. The glass is immediately given to the audience. The cards, handkerchief, glass—everything may be examined.

It is difficult to conceive of a more effective trick than this one. The card through the handkerchief is always an effective item; and so is the rising card trick; but to perform the two in conjunction is to double the effectiveness.

Yet no apparatus is required. Just a little practice, and familiarity with the method is necessary, for the trick needs no special preparation whatever.

First of all, the card is selected, brought to the top by any usual method, and is palmed as in the usual card through handkerchief combination. The pack is set in the glass, face toward the audience, while the handkerchief is placed upon the right hand, covering the palmed card.

Now the performer lifts about half of the cards from the glass, letting the others fall back as though by accident. He sets these cards on the handkerchief; then noticing those in the glass, he remarks that he must cover all of the cards.

So he drapes the handkerchief over the cards in front of it, and grips the pack between his thumb and forefinger, holding the palmed card out of sight behind the silk handkerchief. Simply set the cards **in front of those** already in the glass. From the front, it appears as though the two halves of the pack are being joined, beneath the handkerchief; but in reality, a pocket is automatically formed between the two sections, and that pocket contains the chosen card.

The glass may be shown from all sides. It may even be shown from the top, by loosening a bit of the handkerchief and stretching it out a bit so that it covers the chosen card from above.

To make the card rise, hold the glass in the hand, with the fingers up in back. Draw down the cloth with the fingers, using the first two fingers, and alternating them. This is completely concealed from the audience; yet it makes the card rise smoothly and effectively.

As soon as the card has completely emerged from the handkerchief, it will topple and will fall. The glass may then be passed for examination, without delay, as there is nothing to find but the handkerchief and the pack, and the handkerchief is hanging loosely over the glass.

In order to obtain good results with this trick, the proper type of glass should be used. It may be a goblet, or a plain glass. By using a narrow deck, (Bridge size), an ordinary tumbler may fill the bill. If the pack fits easily in the glass, but not too loosely, the rising will be easily accomplished. Be sure to give this trick a fair trial, for it is a wonderful effect when properly performed.

IMPROVED TELEPHONE MIND READING.

Entirely New Method.

The audience selects a card. The person doing the trick, whom we call the transmitter, states that he will send the thought to the mind reader at the other end.

Suppose, for example, the Ace of Spades is selected. The transmitter requests a gentleman to go to the phone. He says: "Go to the phone, call the mind-reader and introduce yourself. Tell him that Mr. Blank is trying to send him a thought—the name of a card, but use your own words. Before you call, write the name of the card on a slip of paper, and take the card itself to the phone with you. I will stand beside you, so as to transmit the waves; but I WILL NOT SAY A WORD."

The person goes to the phone, and calls the Mind Reader. He says: "My name is Bill Jones, and I am calling for Mr. Blank, who says you can tell me the name of my card. What is it?"

The man's voice tells the mind reader that the card is BLACK; the introduction indicates that it is a SPADE; the name of the Transmitter indicates that it is BELOW EIGHT.

"I am getting through waves," replies the Mind Reader, "but they are not quite clear. Is Mr. Blank close beside you?"

"Yes," replies Bill Jones. This indicates A, 2, 3, or 4.

"Are you holding the card there, so you can concentrate?"

"Yes," is the reply. The Mind Reader knows it is an Ace or a two spot.

"Will you please write the name of the card, so I can have your thoughts focused upon it," asks the Mind Reader.

"I have already written it," replies Bill Jones.

That means an ACE, and the Mind Reader now knows that the card is the ACE OF SPADES.

With a little practice, this trick can be worked perfectly. It can be repeated. It requires head-work at both ends of the phone, and that is what makes it good.

Suppose the King of Diamonds is selected.

The transmitter asks a lady to go to the phone, and call the number. He tells her to write the name of the card on a piece of paper, and also tells her to simply ask for the name of the chosen card, any way she chooses.

She rings the number and says:

"What card did I take?"

Woman's voice means RED. No introduction means DIAMOND. No name given means ABOVE NINE. So the Mind Reader immediately disposes of those three steps.

"Is the man sending this thought there with you?" asks the Mind Reader. "No," is the reply, he is out of the room. "Well, are you holding the card?" The reply is "No."

"Well," says the Mind Reader, "no wonder I can't get the thought. Will you write down the name of the card?"

"I have written it."

"That's better! Now I get it. King of Diamonds!"

The man or woman feature can be eliminated by Transmitter and Mind Reader picking color beforehand, and forcing that color on audience. But it is a strong feature of the trick.

GIBSON'S SYSTEM FOR MIND READING BY TELEPHONE

Woman's Voice RED CARD	Man's Voice BLACK CARD
Introduces self Spade Heart	No Introduction Club Diamond
Name of Transmitter Given— 8 or Below	No Name Given— 9 or Above
Transmitter Present— A, 2, 3, 4, 9, 10, 11, 12.	Not Present— 5, 6, 7, 8, J, Q, K, Joker
Card in Hand— A, 2: 5, 6, 9, 10: J, Q	Not in Hand— 3, 4: 7, 8, 11, 12: K, Joker
Card Written:— A, 3, 5, 7, 9, 11, Jack, King	Not Written— 2, 4, 6, 8, 10, 12, Queen, Joker
(namely an **odd** card)	(namely, an **even** card)

The 11 and 12 are given so that a "Five Hundred" Pack man be used.

By preparing a card as shown below, the performer will have an excellent table to refer to; and the person at the other end should have a similar card.

TABLE

WOMAN—RED MAN—BLACK

INTRODUCTION—Heart * Spade

NO INTRODUCTION—Diamond * Club

Name Given 8 or Below		No Name 9 or Above	
Present A—2—3—4	Not Present 5—6—7—8	Present 9—10	Not Present J—Q—K
In Hand A—2 5—6	Not in Hand 3—4 7—8	In Hand J—Q	Not in Hand K
Written: A, 3, 5, 7, 9, J, K.		Not Written: 2, 4, 6, 8, 10, Q.	

NOTE: The joker is often selected. If a man calls up and says: "What is my card?" with nothing else, it will be the joker by this system.

CARDS FROM ALL POCKETS.

This is a sensational "Card From Pocket" that is original. The magician appears with his hands empty. He asks people to call the names of cards. As the cards are called, he produces them immediately, one from his hip pocket, another from his vest pocket—one from his inside coat pocket, and so on.

No index systems are needed—no complicated counting. Nothing but a pack of cards and a little practice.

The performer uses **thirteen pockets**, which he numbers as follows:

1. Left Trouser.	2. Right Trouser.
3. Left Hip.	4. Right Hip.
5. Left Vest (Lower).	6. Right Vest (Lower).
7. Left Vest (Upper).	8. Right Vest (Upper).
9. Left Coat.	10. Right Coat.
11. Breast Pocket.	12. Inside Coat.

13. Watch Pocket.

These numbers must be memorized. They are the key positions. Now in the pockets, the magician places cards as follows:

1. A D, K C, Q H, J S.	4. 4 D, 3 C, 2 H, A S.
2. 2 D, A C, K H, Q S.	5. 5 D, 4 C, 3 H, 2 S.
3. 3 D, 2 C, A H, K S.	6. 6 D, 5 C, 4 H, 3 S.

D stands for Diamonds; C for Clubs; H for Hearts; S for Spades.

The rest of the pockets follow the same routine. The diamond in each pocket bears the same number as the pocket, jack counting eleven, queen twelve, and king thirteen. The club in each pocket is one less than the diamond; the heart is two less; the spade three less.

Now as there are just four cards in each pocket, and they are arranged in the order of diamonds, clubs, hearts, spades, it is not at all difficult to discover the card of any suit called for.

Diamonds are the easiest. If the four of diamonds is called for, the magician merely reaches in pocket 4 and brings out the top card.

It would, of course, be faulty to have cards of the same value in one pocket. If the four of clubs is called for, the magician simply adds one, making five; he then produces the second card in pocket 5.

For hearts, he adds two; for spades, he adds three, taking the third and fourth cards respectively.

Instead of adding, he can go to the pocket of the number called for, and then count along the pockets until he reaches the proper one. For example: the three of hearts is desired. The magician touches pocket 3, saying "diamond" to himself; then he touches pocket 4, saying "club," and finally moves to pocket 5, saying "heart."

About ten or a dozen cards should be produced in this manner. As there are so many pockets it is unnecessary to keep count of the cards, as there will only be two or three calls to a pocket used before, and the performer will remember them. With every pocket except the hip pockets, the magician can draw all the cards to the surface, spread them slightly, note the card he wants and let the others slide back. This works perfectly. Or he may simply check a card before he draws it.

To conclude, poker hands may be produced, using the cards already drawn and bringing out others to fill the hands.

THE DOUBLE PREDICTION.

Without a doubt, this is one of the cleverest and most effective card mysteries in existence. It is an improvement on an older trick, known as the "Sequel;" and the new routine makes this effect entirely new.

The performer uses twenty-one cards. He asks a spectator to draw any card, and to remember it. Then this card is inserted at any spot among the twenty, and two people are allowed to remember one card each, one person taking the card **above** the inserted card; and the other person taking the card **below.** The inserted card is known as the locator.

At this point, the magician calls attention to a slip of paper upon which he has written two numbers. The paper is folded, so that no one can see the numbers on it.

Taking the twenty-one cards, he holds them in his left hand, and transfers them to the right one at a time, sliding the top card forward and the next card back; the next forward; the next back, etc., so that the cards form two groups, just as though they were in position for a dove-tail shuffle, or riffle.

He lets the spectators see the cards as he does this, and tells them to note whether their cards are in the upper section or the lower, but to make no comment. With the aid of the left thumb, this peculiar deal is accomplished very rapidly; the cards are alternated odd and even, but do not change their positions.

The performer then separates the groups, placing the upper one on top of the lower. He repeats the peculiar deal, telling the spectators to watch for the chosen cards. Again, when he has completed the deal, he separates the sections, placing the upper on the lower.

Now he fans the cards, and asks the original taker to remove his card (the locator) so that only twenty will remain. When the card is taken, the performer cuts the pack at that point, placing the lower portion on the upper.

Now note that the performer has called no attention to the fact that he separated the alternate groups on both occasions. He also calls no attention to the final cutting of the pack. These actions pass unnoticed. But at this point, one chosen card is **five from the top** of the pack, and the other card is **five from the bottom.**

The performer asks anyone to cut the heap of twenty cards at the center, and to take the lower heap. He is told to count the cards one by one to see if he obtained approximately ten. This reverses the order of the cards, so that there are two heaps; and **each heap has a chosen card five from the top.**

Now if the performer has written the number 5 twice on the slip of paper, people will find a chosen card at number five in each heap! This cannot fail to work.

BUT, instead of writing 5 and 5, the performer should write 6 and 4. Then, when the locator is removed, he slides one card from the upper section of the pack to the lower, just before he cuts the pack. This puts one card **six from the top**; and other **four from the bottom,** so after the cut and the count of the lower heap, the upper heap will have a chosen card at number six, and the lower heap a chosen card at number four.

Should the performer choose to use numbers 7 and 3, he must transfer two cards, before he makes the cut. He can use 8 and 2, in this case making a transfer of three cards.

Thus he can vary the remarkable trick on different occasions,

COINCIDENCE

Effect: In this trick you require two packs of cards; but one does not make its appearance until the end of the mystery.

First you show a pack of cards, and shuffle it by riffling the two halves of the pack together. Then you invite a spectator to cut the pack, and to count the cards in the lower heap.

Having done this, lay the two heaps side by side, and turn up the two top cards of the lower heap, by way of illustration. These cards are then buried in the halves of the pack.

The spectator is invited to turn up the next two cards and to note what they are, placing one face up on each heap. He must remember these two cards and bury one in each half of the pack.

Then you mention that you need another pack of cards. Spying such a pack on a nearby table, you ask someone to get it, and to cut it into two equal portions. Then you lay your hands palms up, one on each half of the new pack, and the man who chose the two cards is to place his hands palms up upon yours.

"You have taken two cards," you say, "from one pack. Now there are duplicates of these two cards in this pack. How would you like them to appear—faces up or faces down?"

"Faces up," is his reply.

You spread each portion of the pack, and behold, in each section appears one of the chosen cards—face up!

Method: Beforehand you must decide upon the two cards that will be used in the trick. Take two cards in the second pack, and place them face up, one about ten cards from the top—the other about ten cards from the bottom. Use a pack with white borders so that the turned up cards will not be noticeable if the pack is fanned slightly. Then lay this pack aside and forget about it until you are ready to perform the remarkable trick.

After a few tricks, with the pack that you first use, look through the pack, and find the two cards that are to be used, namely duplicates of those reversed in the second pack. Put these cards so that they are third and fourth from the bottom.

To make the trick specially effective, you may then riffle the cards, but in doing so take care to let the bottom cards fall first, so that their position is undisturbed by the riffle shuffle.

When the pack is cut, the cards in the lower heap are counted one at a time. This reverses their position, making the known cards third and fourth from the top; thus they will appear to be near the center of the pack.

By way of illustration you take the two top cards of the lower heap and set one face up on each heap. Then bury them. When the spectator does the same, he naturally takes the cards that you want him to take, so that when he has remembered them and put them in the pack, the stage is all set.

Get the second pack, and when it is cut at the center, put your hands on the halves, with your palms up. The spectator does the same asking for the cards to come face up, and they appear as he desires.

If by chance he says he wants the cards faces down, let him place his hands palms down. Then turn the halves of the pack over, spread them and show that the two cards are face down, while the other cards of the pack are face up.

NEW CARD FINDING.

This is a clever method of discovering a chosen card in an emergency, although it may also be shown as a regular trick. A reading of the effect will show how good it is.

First the magician takes the pack, and allows it to be shuffled. He holds the cards behind his back, and invites a member of the audience to draw a card a few inches from the pack, and look at it, leaving it where it is.

The magician turns toward the audience, still keeping the cards behind his back, and reaching there, he riffles the cards two or three times, stating that the protruding card will reveal itself. But he is unsuccessful. So he turns his back toward the audience again, and asks some other person to look at the card, so that both may concentrate upon it. Then when he faces the audience and riffles the pack again, the magician immediately gives the name of the chosen card.

Before proceeding with the explanation, let us note a few points about this trick which make it unusually effective.

First, any cards may be used; second, the pack may be shuffled before the trick; third, there is no force whatever; fifth, the cards are always behind the performer's back, so that at no time does he have an opportunity to see it; sixth, no confederates are employed.

This makes the trick sound virtually impossible; on the contrary it is very easily performed, but it has nothing in common with any other method used in card tricks.

When the performer turns his back, he riffles the pack once or twice. He holds the deck so that the protruding card extends away from his body.

Keeping the pack in his right hand, he deliberately **tears off the left corner of the extended card,** with his left hand. Then, holding the pack in his left hand, he turns the card around, so that the mutilated corner is hidden in the pack, and the other end of the card protrudes.

A few more riffles, and the performer turns his back again so that the audience can see the deck and the extending card. He takes the pack in his right hand, when he does this. While his right hand is in back of him, his left is in front of him, and the performer calmly looks at the tell-tale corner which he holds in his left hand. Thus he learns the name of the card. He should immediately pocket the odd corner, and get rid of the evidence.

This trick ruins a card each time it is performed, but that may be of little consequence, as the same pack can be used a number of times, losing one card on each occasion.

It is important to obtain the torn card and remove it from the pack at the earliest opportunity. If the trick is performed with an old pack of borrowed cards, no one will notice for some time that one card is missing, and it will never be connected with the trick.

A very clever plan is to leave the torn card in the pack for some time—while it is still in the performer's possession. Then the card with the corner missing may be used as a card locator, working like a short card. When the pack is riffled at the corner, that card will make a stop, when the performer reaches it. This can be used in several tricks, before the card is finally removed from the deck and put away for safe keeping.

TRANSPASSO.

This is a new trick which may be performed with several variations. The effect however, is similar in every case, and the same principle is used.

Six cards are counted out and placed in a pile. Then seven cards are dealt and a spectator is allowed to choose any one, turn it up and look at it. These seven cards are then placed in an envelope.

The magician commands the chosen card to pass. The envelope is opened. It contains only six cards, and the chosen card is missing. When the stack of cards is counted, there are seven instead of six, and the chosen card is among them!

Here is the subtle principle: two sets of seven cards are used. Those sets are duplicates. Besides these, there is a set of six other cards.

First, six cards of one duplicate set are counted faces down. Then the seventh card is secretly added to them.

Next, the other set is counted out face down, and just one card is looked at and chosen.

Last of all, this set of seven is exchanged for the extra group of six cards. Of course the chosen card will be missing—for none of the original cards are there. And the chosen card will surely be found in the stack of seven, because they are duplicates of the set from which a card was selected.

The first problem is the addition of the extra card to the six duplicates originally counted from the pack. The simplest method is to have the extra card lying beneath a small tray. The magician picks up the tray and his fingers hold the card beneath it. A spectator counts the top six cards of the pack on the tray. Then the magician lets those cards slide from the tray into his hand. The extra card goes with them.

This can be done by using a special card tray, as sold by various magical dealers. Thayer's card tray has a special compartment, or double bottom, like a coin tray, and it adds cards cleanly, with no possibility of detection.

To exchange the seven duplicate cards for the six extra cards, an envelope is used. This may be the familiar double envelope. The seven cards go in, and the six cards come out.

But the cleverest exchange is accomplished with the aid of a small slate. A heavy rubber band encircles the slate. An envelope, loaded with the six indifferent cards, is under the band, on the lower side of the slate.

The seven cards are placed in a duplicate envelope and it is tucked under the band on the upper side of the slate. The magician holds the slate in his right hand so that all may see the envelope. He is facing the right. Turning to the right, he faces the left and walks a few steps. This action brings the other side of the slate into view. The slate is taken in the left hand, and that side of the slate is visible from then on. Facing his audience the magician commands the chosen card to pass. He removes the envelope, lays the slate aside, and opens the envelope. Of course the chosen card is gone.

The magician may use a dozen cards in each set, and cause three, four or five cards to pass. Suppose he uses a dozen and passes three cards. He has two duplicate groups of twelve. He counts off nine, and secretly adds three. Three are chosen from the duplicate group of twelve. That group is switched for a group of nine indifferent cards, and the effect is accomplished.

CARD COMEDY.

(First Method).

This comedy effect is very good for the "wise" member of the audience, who "knows how" every trick is done.

The performer says that he will show a new trick. So he puts a pack behind his back, and fans the cards, asking the "wise" one to take a card, look at it, and replace it on top of the pack.

This is done behind the performer's back. Then he brings the pack out in front of him, holds it with the bottom card toward the spectator, and says: "Your card was the nine of spades," or whatever the chosen card may have been.

The "wise" person will often catch on to this the first time; if he does not, repeat the trick a few times, clumsily, so that he will catch on.

Here is the method. The chosen card is placed on the top. Behind his back, the performer turns the card face up on the pack. Then he brings the pack out in front of him, exhibiting the bottom card; and he sees the reversed top card, thus learning its name.

When the "wise guy" catches on to this trick, he will either say it is easy, or he will start to give away the secret. In either event, the performer should say: "You can't do it!"

The know-it-all then offers to perform the trick. That is just what the performer is waiting for. He hands him the deck, and lets him spread the cards behind his back.

Now the performer takes a card fairly enough, and replaces it on top of the pack, so the "wise" boy is satisfied that all is well. He turns over the top card behind his back, and brings out the pack, expecting to spot the card, but he doesn't!

Because the performer, in replacing the card on the pack, has taken the precaution to put it there **face up**. When the clever (?) bystander thinks he is turning the card face up, he is really putting it face down. That is, he is undoing the very thing he thinks he is doing. When he comes out with the pack, and sees nothing but a solid back, he will be surprised to say the least.

Second Method.

This is an entirely different trick from the one just explained; but it is similar and serves the same purpose.

Here the magician takes a pack of cards. He holds the deck in the left hand, and with his right thumb raises the corner of a card, so that he can spot it.

He says: "I will cut the pack at the three of hearts," or whatever card he has spotted. Then he proceeds to cut the pack there. He replaces the cards, and repeats this a few times, in a very crude way, so that pretty soon the wisest person present will offer to do the trick himself.

So the performer gives him the pack. He starts to lift corners and peek, and the more he does, the worse he gets. He can't spot a single card!

Why? Because before giving him the pack, the performer secretly turns the cards face up, and lays a few cards face down upon them. A white-edged pack should be used, and the volunteer will think that he is holding the pack with the backs up. But where he peeks for index corners he will see nothing but the backs of cards, and he will be forced to give up the chase.

THE CIRCLE OF CARDS.

Effect: The performer takes a pack of cards and allows it to be cut in two heaps. Either heap is then selected. The spectator counts any number of cards—less than ten—from the chosen heap, while the performer's back is turned.

Then the performer tells him to hold the little pile of cards and note the bottom one of the group. Suppose he has counted five cards and that the bottom card is the ace of clubs.

These cards are placed on the other heap; the pack is put together and the performer deals a circle of cards with some other cards in the center.

"You counted off some cards," he says. "Let me see how many!"

He picks up one of the cards that is on the table and turns it over. It is a five spot.

"Yes," says the performer, "you took five cards!"

He immediately mixes the cards that are lying on the table. Then he draws one of the cards from the heap and turns it face up. It is the chosen card—the ace of clubs!

Method: On top of the pack place ten cards, in order from ten down to ace, counting down. The suits do not matter.

When the pack is cut, the magician uses either heap the spectator may choose—but he uses them in this way. If the bottom heap is taken, he says "Count off cards," but if the top heap is taken, he says "We will place the cards you count on this heap."

As a result the five cards go on top of the pack. Now deal ten cards in the circle, and put four in the center.

The first card in the center—namely the eleventh card dealt, gives the clue to the number of cards moved. After some thought, turn it face up, showing that five cards (in this case) were used.

So far the trick is surprising—but the finish still remains. Note the number of spots on the turned up card. Then secretly count around the circle to that number—in this case five—which gives you the location of the chosen card. In mixing the cards on the table, keep your eye on that card. Turn it up, and it will be the chosen one—the ace of clubs!

As the cards are mixed, anyone may pick them up as there will be no trace of the arrangement which did the trick.

By the introduction of some false shuffles, cuts, etc., this trick may be rendered highly effective. It is really a very old trick, in its simple form, but with the additional finish, it has an unusually good effect.

This trick was shown to the writer by Stewart Judah, of Cincinnati, in whose hands it is highly effective and very mystifying, as he utilizes considerable skill in its execution.

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